

ANDREW COUNTY REPUBLICAN.

JOHN SHERMAN, Publisher.

SAVANNAH, MO., WEDNESDAY, NOVEMBER 1, 1871.

VOL. I.-NO. 2.

LATEST NEWS IN BRIEF.

DOMESTIC.
New York claims to have contributed over \$2,000,000 for Chicago.
The first through passenger train over the St. Louis and South-eastern Railroad arrived at Evansville on the 16th.
Sate Attorney-General Champlain says in a letter that he will exert all the powers of his office to rigorously prosecute every person implicated in the great frauds in New York City, when he is properly applied to to bring action against them.
St. Louis sent to Mayor Luddington, of Milwaukee, a large amount of clothing, and to Alex. Mitchell \$2,500 for the Wisconsin sufferers, and repeated the donation to Senator Ferry, of Grand Haven, for the Michigan sufferers.
An \$80,000 billiard hall has been erected at Salt Lake City.
There is increased excitement in regard to the tin mines at Ozden.
Nearly all the senior class of Bowdoin College have been suspended for absconding themselves from recitations.
The New York Tribune has a sensation story to the effect that a conspiracy has been discovered among the Poles of that city to assassinate the Russian Duke Alexis.
A little child of a Mr. James Longley, of Whitfield county, Ga., turned a pot of boiling mush over on itself a few days ago. The child was instantly submerged. It died in a few hours.
The \$300 premium offered by the St. Louis fair for the best bale of cotton from Georgia was not awarded, as no cotton from that State on exhibition was found to have sufficient merit.
It is estimated that the farmers of Bartow county, Georgia, lost over two hundred thousand dollars by the failure of the wheat crop this year. Many of them had sown wheat to the exclusion of almost all other crops.
Mrs. Elizabeth Tucker, supposed to be one hundred and eleven years old, died in Rockingham county, North Carolina, lately. She was the last of the Revolutionary pensioners of the county.
The Confederate powder mills property at Augusta, Georgia, were sold at auction on Wednesday, the 19th inst. The property consists of over one hundred and thirty acres of land and numerous buildings.
The report of the death of Vandenhoff, the abolitionist, is incorrect.
Gold has been discovered at Huacho, sixty-three miles east of Callao.
The New Mexico elections have given another success to the Republicans.
The Americans in London have contributed over \$15,000 to the relief of Chicago.
Three feet of snow fell in a recent snow storm, near Rawlins, Wyoming. Trains were delayed twelve hours.
The cases against Brigham Young and Mayor Wells, at Salt Lake City, were commenced on the 17th. Both defendants pleaded not guilty.
The next session of the Methodist Protestant conference of Virginia will convene in Norfolk on the first Wednesday in November.
The case of the Gayoso Gas Company against the sureties of the Memphis Gas Company, involves damages to the amount of \$400,000.
Cincinnati is rather apprehensive of a coal famine, on account of the low water in the river, by which the usual fleet of canal boats is detained above.
A little boy at Louisville, named Hogan, only seven years old, died the other day in a coal shed, and a quart of stolen whiskey is supposed to have been the cause of his decease.
At the United States land office in Sioux City last week thirty-one homesteads were entered, and October promises to be the largest in that line that was ever known at that office.
The Jackson, Mississippi, fair has been postponed till November 13th.
A church was blown down on Sunday at New York, just after the congregation had left.
The report that a Canadian cutter is in Massachusetts waters is not confirmed, though the revenue officers consider it well founded.
Indications in the South are greatly against a good cotton crop, drought having been the greatest cause of the short crop.
The Kansas City (Mo.) Exposition amphitheater will seat 10,000 people.
Mexico, Mo., is the happy home of a couple who have been married twice and divorced twice.
The Nashville Chief of Police has made up his mind "to suppress those vile dens known as houses of assignation" in that city. So says the banner.
The Jackson (Tenn.) Democrat has changed its name to the West Tennessee Plaindealer. The paper is conducted and edited by the same proprietor and editor, and its politics remain the same.
The Jasper (Texas) Newboy learns that over one hundred families from Arkansas and Alabama are either on the way or preparing to move and settle in Jasper this fall.
A new paper is to be started at Tampa, Florida, and its proprietors expect to make a big thing of advertising the property of men too poor to pay their taxes. They expect to live on alligator-meat until they get started.
A national police convention met in St. Louis on the 29th.
The grand jury of Johnson county Mo., found one hundred and seventy-six indictments at its last session.
A piece of meteoric iron, weighing about three pounds, was found near Troy Mo., recently.
Prairie fires are still raging. The district west of Dix creek Mo., to the Kansas line has all been burned over, and the fire is now destroying a great deal of property east of Lamar.
The citizens of Holden Mo., object to the

tolling of the church bells in that place as a public announcement of deaths, on the ground that it has a bad effect on the sick.
The Missouri corn crop is eight per cent above the average, and her crop of wheat three per cent below the average in quantity, as reported by the Department of Agriculture.
At the recent jail escape in Mexico, Mo., a young man from Clinton county, confined on the charge of murder, refused to leave. He protested his innocence, and wants to be vindicated by the jury.
There are 12,775 Germans in Kansas. In Illinois there are 103,738, and in Missouri 113,618.
Mr. Frank Mokabee, a resident of Jackson county, was found hanging to a tree, dead, recently. It is the impression that he was murdered for his money, the thieves hanging him to avoid suspicion.
Two brothers named Anderson, who had just arrived at Manhattan from Iowa, were burned to death by prairie fire last week.
The board of trustees of the agricultural college of Arkansas have decided to locate it in Washington county.
The first business house re-erected in Chicago, was that of W. D. Kerfoot, real estate agent, on Washington street, whose shanty was up six hours after the fire.
Professor Agassiz is about starting on a deep-sea survey of the ocean bordering America, with a dredging apparatus capable of working at a depth of three thousand fathoms.
Five hundred children, were born on the prairie about Chicago, the night after the fire.
A fire at Brownsville, Indiana, on the 19th, destroyed five stores and three dwelling houses. Loss \$15,000 or \$20,000; insurance \$2000.
Camps for the grazing parties on the Leavenworth and Denver narrow gauge railroad were established along the line of the road for a distance of ten miles west of Leavenworth. The contractor expects to push the work with astonishing rapidity.
Fifty thousand people are reported to have attended the Kansas City fair on the 19th. Total Temple won the \$1000 premium; time 2:30, 2:29 1/2 and 2:33. The fair has already proved a pecuniary success, something remarkable for an agricultural institution only two months in existence.
An explosion of the boiler in the pottery works of Clark & Bro., Carrollton, Ind., shook a great many houses in the town, but fortunately fifteen or twenty men in the immediate vicinity of the boiler escaped without serious injury.
Parker & Bros., meat and marble dust manufactory at Dayton, Ohio, was burned on the 20th, and the gentlemen sustained a loss of \$5,000.
John Evans of Venice, Butler county, Ohio, lost \$3,000 in five-twenty bonds on the 20th, through the agency of burglars.
The pork and grain warehouses, as well as the freight and ticket offices, of the P. C. and St. L. and W. V. railroad companies, at Hagerstown, Ind., were destroyed by fire on the 19th. Loss not stated, but there was no insurance.
The total spinning capacity of Great Britain at this time is estimated to be 31,555,221 spindles.
The coal miners employed at David Williams' coal banks, at Canton, Ill., have struck for four cents a bushel. They are now receiving three and a half cents.
It is said that Dawes, of Massachusetts, is to be the chairman of the committee of Ways and Means in the House of Representatives, which meets in December.
That locomotive engineer who is always getting down on the cow-catcher and smothering little children from the jaws of death, is now operating in Pennsylvania.
The furniture, books, papers and appurtenances generally, of the Cairo chamber of commerce, are advertised to be sold at auction for arrears of rent.
A lady in Baltimore has just received \$50 from the gas-light company of that city, for the loss of an elm tree on St. Paul street, which was shown to have been killed by escaping gas.
A passer of counterfeit currency, named E. W. Mahoney, is under arrest at Elkhart, Iowa. He has been a merchant in that place and in fair standing, for something like twenty years.

FOREIGN.
An address has been issued by the representatives of the workmen in London, demanding the coronation of Church and State. The address announces that meetings of the workmen will be held throughout England in support of this movement.
Mr. Bradlaw, at an immense meeting in London on the 16th, declared that the Queen was insane, and demanded a Regency, to be intrusted to the Judges of Law and Equity until a Republic was established.
A rumor comes from Marseilles that the political disturbances in Corsica are believed to be inspired by Bonapartist partisans.
The Spanish Republicans held a meeting in Madrid on the 15th, and denounced the king and every form of government for Spain not purely Republican.
Advices from Odessa state that eight hundred buildings in the town of Bagoostan have been burned by incendiary fires, believed to be the work of fanatical oppressors of the Jews. A great proportion of the inhabitants of the town are of the Jewish faith.
Details of the recent storms and floods in China represent the loss of life and property as very great. At least three thousand persons are said to have perished.
Cholera has appeared in Constantinople. The final ratification by France of the treaty with Germany has been dispatched to Berlin. By the terms of the treaty six departments will be evacuated by the Germans, and are declared neutral territory in a military point of view until the stipulated payments of indemnity are completed. During that time these departments will not be occupied by French troops, and should France not fulfill her financial

obligations they will be reoccupied by the Germans.
Porfirio Diaz in Mexico is reported to be on the road between Puebla and Vera Cruz at the head of two thousand men. The national forces at Orizaba will march against him.
Advices from the Hague report the breaking out of popular disturbances there. The troops are in readiness for further disturbances.
Bonapartist disturbances are feared in Paris.
The courts-martial trials of the communists in Paris, sentenced ninety-one and acquitted nine thousand.
A correspondent writes from London that an alliance has been effected between certain members of the peerage and representatives of the working classes, the object of which is to overthrow the present system of government. The commune principles pervade the platform.
London, Oct. 19.—Later advices from Telerio show that Persia is still suffering from famine and pestilence. Formidable insurrections have broken out in various quarters. The government troops have been driven from Sidras, the capital town, which is now held by the rebels.
Advices from Kingston, Jamaica, report that the Demerara cable is laid.
The steamer Mendez, from Cadiz, Spain, has arrived at Havana, bringing Senor Romeraldo Crespo De La Cruz, second Governor of Cuba, his family and six hundred troops.
The amount contributed for the relief of Chicago, by Americans in Paris, is \$13,655 francs.
The German Emperor has approved the treaty with France, and ratifications were formally exchanged on the twenty-first inst.
The German Parliament effected an organization on the 19th.
Late Brazilian journals in speaking of the recent legislative action regarding emancipation, say that one of the bills which met with the most opposition appropriated \$8,000,000 to be used to free about 1,500,000 slaves. The ground of the opposition was that this sum was too small. The bill which was finally passed appropriated a much larger sum. By the plan adopted emancipation will be gradual, and only children born after the passage of the act (27th ult.) will be liberated at once. The sugar interest will not suffer by the change, but the result to the coffee interests is rather doubtful.

The Great Violin Maker.
Whether the violin model came from France or Italy, it is indebted to Italy, and to Italy alone, for its rise and progress. It was a French school, early founded away from its native land, to take root and flourish in Italian soil. There were great lute schools at Brescia as early as the year 1150, and violins were fabricated in large quantities somewhat later at Venice, Bologna and Mantua. But it was in the workshop of Gaspare da Salo that the first Italian violin was probably made. Like almost all the great violin makers, he lived to an advanced age, and died after fifty good years of work in the town of Brescia. The rise of music in Italy, and the perfection of the great violin schools, closely followed the rise and perfection of Italian painting. It was at the beginning of the sixteenth century that all the elements of the arts which had existed apart from each other began to come together, and the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the rapid perfection of Greek sculpture under Pericles, or the rise of the study of anatomy and character from Florence and Padua, in lines of color from Venice, reverence for ideal beauty from Umbria. It was toward the end of the sixteenth century that one great maker developed up in Italy, and he was the first to develop and bequeathed to modern ears, in total splendor, delight analogous to those which the noblest painters have left us in form and color. Like the